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ABSTRACT

An editorial by Kit Grauer introduces this collection of articles which establish that there is no such thing as a simple definition of art education even within one culture, and that people's views can be reflected by art educators across the world. The first article, "A Window on Three Singapore Art Classrooms" (Jane Chia; John Matthews; Paul O'Shea), provides a view of art education in a nursery school, a primary classroom, and a special Art Elective Program at the secondary level in Singapore. The plight of art as a second class subject at the elementary level and the problems and difficulties of the educators echo a common familiarity. "A Classroom in OZ" (Chris Parmenter), looks at art in two secondary classrooms in Australia. "A Look Over the Diversity" (Mirian Celeste Martins), describes the use of three philosophical and pedagogical orientations at work in Brazilian elementary art classrooms. Other articles discuss: "A Personal Window into an Art Class in Budapest" (Istvan Bodoczky); "'A Funny Jungle Gym': In the Front Line of Japan's New Policy for Individualization" (Toshio Naoe); "American Arts Education in Elementary Schools: Craft, Child Art, and Fine Art" (Liora Bresler); and "A Day in the Life of an Elementary Art Specialist in Rural Midwestern America" (Leah H. Morgan). The articles are followed by reports and news from the International Society for Education Through Art (INSEA) members of various world regions. (MM)

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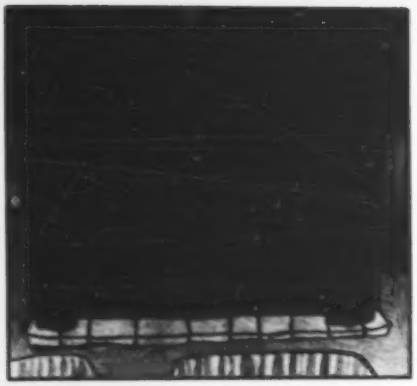

The child art illustrating this cover is included in the InSEA slide sets from the Montreal World Congress. This window is from Kenya.

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VOLUME 2, NUMBER 1, 1995

Editorial
Kit Grauer • Canada

Theme :
Windows into Art Classrooms

A Window on Three Singapore Art Classrooms
Jane Chia, John Matthews & Paul O'Shea • Singapore

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)"

A Classroom in OZ
Chris Parmenter • Australia

A Look Over the Diversity
Mirian Celeste Martins • Brazil

A Personal Window into an Art Class in Budapest
Istvan Bodoczky • Hungary

" A Funny Jungle Gym" • In the Front Line of Japan's New Policy for Individualization
Toshio Naoe • Japan

American Art Education in Elementary Schools • Craft, Child Art, & Fine Art
Liora Bresler • USA

A Day in the Life of an Elementary Art Specialist in Rural Midwestern America
Leah H. Morgan • USA

NOMINATION FORMS & ELECTION INFORMATION ENCLOSED IN THIS ISSUE

REPORTS & NEWS • RAPPORTS ET NOUVELLES
World Directory of Collections & Archives of Children's Art • Research Board Report • InSEA Congress Taipei (94) • InSEA/ASIAN Regional Congress 1995 call for Papers • InSEA WORLD CONGRESS 1996 Call for PAPERS • Child Art Exhibit Information

Coming InSEA Conferences
InSEA Asian Regional Congress — Taiwan, R.O.C.
November 10-15, 1995
WORLD CONGRESS 1996 — Lille, France
July 8-14, 1996

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Volume 2, Number 1, 1995
Editor : Kit Grauer

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Abstracts are welcome with articles. Authors are encouraged to submit photographs and/or art work.

Themes for articles for 1995•1996 are:
Community
(June 15, 1995 deadline)
Research Issues
(October 15, 1995 deadline)
InSEA History & Directions
(March 15, 1996 deadline)
Multiculturalism
June 15, 1996 deadline)
Gender Issues
October 15, 1996 deadline)

EXECUTIVE REPORT

World Council convened in Houston, Texas

InSEA's World Council met in Houston on April 11, during the 35th annual convention of the National Art Education Association. The most important points to be discussed were the forthcoming regional congress in Taichung, Taiwan, R.O.C., in November 1995, and the next InSEA World Congress in Lille, France, in July 1996. The World Council was impressed by the way the organizers of both congresses - Ann Kuo and Marie-Noël Thirion-Wattin - handled the organizational and financial problems.The congress in Taiwan will present keynote-speakers from all over the world. Congress languages will be Chinese and English.

The Lille Congress has the active support of UNESCO and many French authorities, and the financial support of none less than 22 national French companies and organizations. Simultanious translations will be provided in English, German and Spanish, which will make this congress a real world congress. Special provisions are offered for the housing of students. Additional ways to sponsor students are being explored. The enormous brand-new Lille congress center offers sufficient space for large exhibitions of student work. A major event, unsurpassed in InSEA's history is to be expected.

The World Council supported the proposal presented by Mr. Stuart MacDonald, to organize a European regional congress in Glasgow, Scotland, in July 1997. At that congress special attention will be given to architecture and design.

The World Council discussed the financial situation of InSEA, which is healthy, but needs continuing review. Additional funding is needed. A structural solution for the problems of ever changing office addresses, membership handling and costly international financial transactons is highly needed.

The World Council agreed to revise the text to InSEA's Rules and Constitution in order to eliminate gender bias and to adjust the formal structure of the organization to actual practice. The new texts will be presented to all members next year and submitted for vote to the general assembly in Lille next year.

Many other issues were discussed, including reports from world councillors from all continents who were able to be present in Houston.

The World Council expressed its appreciation for the executive board of the NAEA that kindly supported this meeting and paid its respect to the World Council.

Diederik Schönau/Peter Hermans
Secretary/Treasurer

Editorial

Windows into Art Classrooms

Kit Grauer
University of British Columbia, Canada

Our view of art education is very much shaped by our experience in art and art teaching in our own schools and communities. This issue of InSEA News provides us with both outsiders and insiders "eyes" as we enter the worlds of the art classroom in six different countries. Collectively, the articles display the similarities and diversities of art education for children in a variety of school settings. Our insights into both the culture of the school and the culture of what art means in that context are sensitively and careful articulated by each of the authors. To understand what art education can mean in an international organization such as InSEA, these art education worlds allow us glimpses at the social institutions which influence and are influenced by art in schools.

What this collection helps us realize is there is no such thing as a simple definition of art education even within one culture and that our own views can be thoughtfully reflected by art educators half way across the world. These descriptions and interpretations tell us about the values of those described and of those describing. In that way, we gain insight into our own beliefs. What we gain is a window into the world of others and a reflection of ourselves.

The first article by Chia, Matthews and O'Shea provides three window into art education in Singapore: a nursery school; a primary classroom and a special Art Elective Program at the secondary level. Each view shows us something about the cultural values in Singapore and something about the values of the three authors ; all teacher educators in the only institution which prepares art teachers in Singapore. The plight of art as a second class subject at the elementary level will come as no surprise to many of us from most parts of the world. The problems and difficulties sound very familiar and will be echoed throughout this issue. On the early childhood side of this art education experience at the nursery school the view is decidedly more regional in nature. With minor adjustments, the elite art elective program description could be of similar programs situated on any continent at this time of our history. This appears to be a time of change and promise for art education in Singapore with developments at the tertiary level that open future windows of opportunity for art teaching.

The windows on Australia are open into two secondary classrooms. This view is decidedly culturally based and gives us a glimpse at the unique characters and character of Australian art classes. Here the attitudes of "irreverence and individuality" that Parmenter suggests permeates Australian culture are played out by adolescent art students as we glimpse their art education unfold.

Mirian Celeste Martens undertakes to open the diverse windows on art education in Brazil using the key of three philosophical and pedagogical orientations. The first, teacher centered and technique entrenched will be familiar to many as will the child centered model described next. The third window is where learning and understanding are built by an interaction of teacher knowledge and student interest and illustrated with samples of children's work. Martins asks, " There are many windows .....and they are so different. Are there windows with similar views in other places of this planet?" That affirmative answer is found in the pages of this issue and in art classrooms in every region.

From Brazil to Budapest and the window opens on the secondary art classroom of Istavn Bodoczky. This personal view perhaps echo's the third orientation that Martins' describes in Brazil. Here, students and teacher build an art education experience based on teaching through art where physical and intellectual experience meet.

In Japan, we are privileged to watch a master teacher as he teaches a model lesson around the theme of a "funny jungle gym" Our "eyes" Toshio Naoe describes the lesson with great clarity and then focuses it within the context of Japan's new educational policy on "individualization".

Finally our windows open into elementary art education in the United States. In the first article, Liora Bressler identifies three orientation(shadows of Brazil?) that help clarify her observations made in a sustained and systematic analysis of art education by generalist classroom teachers from a three year ethnographic study funded by the National Endowment for the Arts. The views described will seem very familiar to anyone in the North American context and perhaps also ring surprisingly true on other continents as well. The analysis is insightful and meaningful.

Leah Morgan, an elementary art specialist, provides us with a more personal view. " A Day in the life" is a tour of the many demands and decisions faced by an art specialist on an average day.

These articles are the reflective windows of a much larger house of art education. They open vistas that are both informative and familiar and they sharpen our understanding of the world of art classrooms. Together, they provoke us to look further into the multiple perspectives that InSEA represents.

Correction: Apologies to Dr. Rachel Mason for the misprint in Vol. 1, Number 3 1994..
Several columns of her article were transposed. Alert readers will easily readjust the text.

A Window on an Art Classroom

Jane Chia, John Matthews and Paul O'Shea
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For the Singapore contribution to this edition of the INSEA Newsletter, we have decided to create three windows on art classrooms: one pre school, one primary and one secondary. The writers are all faculty in the Division of Art, Nanyang Technological University which is the only institution in Singapore that prepare art teachers. We prepare art teachers for primary and secondary schools across a range of programmes; under-graduate, post graduate and (increasingly) higher degree programmes. Our "windows" are our perceptions, gained over several years of close and regular contact with schools in Singapore and elsewhere in the world, as visual educators and researchers.
An Art Lesson in a Singaporean Nursery Class

The scene is a Singaporean nursery class of 25 children aged between 3 years 6 months and 4 years. The children are sitting on the floor in front of their teacher - a friendly, smiling, young Singaporean woman. She is asking the children to produce a drawing of fish in an aquarium, using only the shapes she draws on the whiteboard; a square, oblong, circle, oval, triangle and star. She draws a roughly rectangular shape, telling the children that they should draw the aquarium like this. Inside this shape, at the bottom, she makes a series of dots, explaining that this is the sand. At the top, she draws a wavy line, saying that this is how they should draw the water. At equidistant intervals along the "sand" she draws a series of circular shapes in groups of three. She says these are "stones." Midway between these shapes she draws three elongated ovals for water plants. She draws fish composed of combinations of two or more Euclidean shapes in her repertoire, for example, she draws a fish using a circle for its body with a triangle for its tail. She gives all the fish a stereotyped human "face." She explains all the while to the children that she expects them to make their pictures in this way, using these shapes and drawing them in the sequence she used.

The children return excitedly to their seats and some start drawing, using pencil on A4 size paper. This initial excitement quickly dissipates however. Some of them have immediate difficulty remembering the order in which to draw the shapes. One boy, for example, starts by drawing a large circular shape and trying to attach a triangle to it. This configuration nearly fills the page. Belatedly remembering the aquarium, he places a vertical line on each side of these shapes. All the children continually refer to the teacher's drawing on the whiteboard. Many of the children constantly call out to the teacher for help. One girl's repeated cry "Teeeeeeeacher" regularly punctuates the entire session. Some children look at their neighbours drawings, trying to find a drawing procedure they are capable of imitating. One girl can only draw a series of closed shapes, and she looks anxiously around the room, unconsciously and nervously screwing up and unscrewing the corner of her paper.

The children who are more successful interpret the teacher's exemplar into drawing schemes they understand; a wavy line is translated as a dynamic zig-zag; a circle as an irregular closed-shape; a triangular fish tail as a U shape.

The teacher is continuously on themove, trying to help the children. Some times she actually grasps the child's hand in her own, completely enclosing it, forcfully manipulating the child's arm movement and completely controling the drawing. In other cases she simply takes the drawing from the child and draws the shapes herslelf. When these children are left to continue, they sit nervously, pencils hovering uncertainly in their hands, unable to draw.

It turns out that some of the drawings have exciting qualities, partly the product of the children filtering the teacher's exemplar through their own schemas. However, it is not clear that the teacher appreciates these - she tends to perceive these variations as errors, and tries tp" correct" them. All the drawings, even those which excape her interference, are of the same format as her example.

The physical manipulation of the child's drawing (not atypical in Singapore) is only a more extreme example of an approach to teaching which takes the process completely out of the child's hands in the . deepest sense. In this case, we have a well-intentioned, friendly teacher adopting an extremely prescriptive approach which to-

tally dominates and oppresses her pupils. Every stage of the process is planned in advance, with no understanding of the children's own approach to the drawing medium or the task-demands which may confront them. Like so much so-called "art-teaching" in Singapore, it is a series of rigid stages towards a pre-envisaged end-product of the most banal and stereotyped kind.

The children are being drilled in an extremely restrictive drawing practice which will damage the development of their abilities to organize their own drawing strategies. Research shows that very young children pass through an important sequence of approaches to visual expression and representation (Golomb 1992; Matthews 1994). The teacher's method completely sabotages this process. If continued, such methods have far-reaching effects on later art-education and probably on other aspects of development. Those children in the class more successful at producing a drawing are so because their modes of visual representation fortuitously overlap with the teacher's drawing actions and shapes. They can "copy" the shapes insofar as they themselves are spontaneously generating similar forms.

The way out of this bad practice will only occur if there is a genuine concern about identifying vital processes of visual representation and expression in early childhood and to provide art experiences which will promote, rather than destroy these. The damage will continue as long as poor teaching is erroneously justified in terms of "cultural variation" or "the Singaporean context.

An Art Lesson in a Singaporean Primary Class

Primary art classes are large in Singapore, there are usually over forty children in any group, and facilities and materials scarce in most schools. Usually, art teaching would be in an ordinary classroom which means no basic facilities such as a sink. Children are responsible for purchasing most of their own materials and equipment which creates the familiar problem of what to do about students who do not bring their materials to class. Under such circumstances, and with a time allocation of about one hour per week, art experiences are understandably very limited. Teachers are worried about 'mess' when the room is used by many other subject teachers and rarely integrate art making with other aspects such as art history and evaluation appropriate to the primary level. Similarly, little cross-curricular work involving art will be seen in primary schools and the opportunity for long term projects in art classes are limited.

The Ministry of Education sets out this syllabus for Art teaching at the Primary level in its Arts and Crafts Syllabus, 1992, and states that the Arts and Crafts programme should follow this weighting in terms of time allocation:

Picture Making		30%
Design	20%	
3-D Activity	15%	
Handicrafts		15%
Art Appreciation		20%

Additionally, the Ministry of Education, through its Curriculum Development Institute, publishes a series of visual resource guides to help teachers with this art programme. These guides are professionally produced in colour and are very attractive visually. Typically, over 10 weeks, students would be involved in a range of activities for about an hour each week and the Primary 5 guide (10-11 year olds) will give an idea of the diversity of the art content:

Unit 1: Collage (imaginative)
Unit 2: Stencilled Wrapping Paper
Unit 3: Painting and Drawing/ Collage (imaginative)
Unit 4: Kite Making
Unit 5: Charcoal Drawing (imaginative)
Unit 6: Poster Design
Unit 7: Styrofoam Sculptures (barges)
Unit 8: Miniature Gardens
Unit 9: Painting and Drawing (imaginative)
Unit 10: Graphic Layout (using commercial postcards)

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The following statement, made by a trainee primary teacher in his journal after his final teaching practice, is sadly all too common a situation faced by our students and newly qualified teachers. The preparation of generalist art teachers for primary classes, although reasonable, cannot ever be sufficient when these young teachers encounter a typical situation as the one described.

Art is certainly not valued as highly as other subjects in schools such as english, maths and science. Partly this is due to teachers perceptions and lack of training in art. They see art as a pastime and not academic. They do not see the value of the subject and are unable to motivate their students. Their students tend to be left very much to their own devices with the minimum of guidance. But how can a teacher with little or no training in art give guidance? The teaching of art skills and concepts is inadequate and art/history/appreciation is simply not even attempted by the majority of primary teachers. Again, this is due to their lack of training.

This lack of status for the subject is made worse by the fact that there is no examination in art at the primary level. As a result, teachers take time away from art to use for the exam subjects. No wonder the students get the message that art is unimportant. As the time is so limited, teachers tend to get students to do art work at home. This is not satisfactory as very often students hand in work which is not their own. Students are generally eager for art lessons, certainly at the lower primary stage. This soon wears off as they encounter apathetic teachers. Teachers who rely on their old 'stand by' favourites which have little educational purpose to them.

There is a sense of aimlessness about art teaching in many primary schools. Children soon become aware of this lack of purpose. At primary level, there is a need for proper training for teachers who will teach art at either the pre-service or in-service stage. There is a need for more time to be allocated to the subject and a need for resources such as a realistic budget for materials, specialist art rooms and better display areas for the children's work throughout the schools.

Unless art is planned professionally and thoughtfully, it will always be a second class subject. There are too many talented students of art in the schools who are simply turned off and away from the subject as early as the primary level. The result of this is that we lose talent. Can we afford not to develop talent? Particularly creative talent.

Having described a rather dispiriting situation, our students leaving NTU with some art background and a great deal of enthusiasm, are making a difference - slowly! However, serious attention does need to be given the issues discussed so eloquently by the student such as time allocation, in-service programmes and resources.

An Art Lesson in a Singaporean Secondary Class

This window opens onto an Art Elective Programme (AEP) class. There are fifteen Secondary Two boys in the class,

small by Singapore standards, where art classes of forty are the norm, even up to the public examination level. The art class walls and flat areas display a wide variety of work, including photographs, mixed-media constructions, ceramic sculpture and structural and environmental designs. The teacher is showing slides of various 19th and 20th European art movements while the students identify their salient characteristics, questioning the teacher and exchanging information and points of view with each other as they discuss the project which they have been set. The slide sequence finishes, and following some final advice from the teacher, the students move to a large worktable where relevant books and postcards from the AEP library have been set out After scanning the material and finally selecting an image from the 19th century which appeals, each student begins a 90x120cm masonite board which he will divide into twelve rectangles. Starting with a faithful rendition of the image each student will then begin to interpret it in eleven other art styles of his choice: e.g. J.L. David's Oath of the Horatii' might undergo various transformation, complete with appropriate costume as well as stylistic changes, from Delacroix, through Courbet, Seurat, Gauguin, van Gogh or Cezanne to Picasso, Munch, Dali, Mondrian or Hockney. The student also has to decide on and explicate the best medium for each transformation, the art historical background to which will be thoroughly researched.

This project will continue for the best part of a term (about 10 weeks) and can be worked on in the student's spare time. At the end of the project each student will exhibit his piece with all the relevant research and give a presentation to the rest of the group and the other AEP classes.

As can be seen from the above description AEP takes a similar approach to that advocated in the General Certificate of Secondary Education (UK) or Discipline Based Art Education (USA) that is a creative interface of the practical and theoretical/critical aspects of art and design located in a socio-economic historical framework. Students are encouraged to find their own pathways, with thinking and problem-finding/solving skills emphasized as prerequisites in the production of their work.

The Art Elective Programme (AEP) developed out of the general changes in art education initiated by the then Parliamentary (Education), Mr. Ho Kah Leong in the early 1980's (Ho 1981). In the revised General Art Programme (GAP), design education, art appreciation and aspects of local art and architecture were to be integrated with craft and drawing and painting. It was hoped that this approach would broaden the scope and give more rigour to the teaching of the subject while endowing it with a much-needed measure of intellectual respectability, a concatenation of historical circumstances and cultural attitudes, combined with the pragmatic education needs of a rapidly developing society having relegated art education to a lowly 'hand-eye' craft status in the curriculum. The AEP was set up in order to cater for the needs of the more able students; to develop "well-rounded" persons who would exercise leadership favourable to the development of aesthetics and creativity in society, and set a standard for other schools to emulate (Ho, 1983). In 1984/85 the AEP was set up in four prestigious, high entry-threshold schools and one junior college.

The AEP has succeeded admirably in its first two aims, but its success as a role model is rather more debatable, given that it has an all-graduate staff teaching small classes of well-funded, highly motivated students in elite educational establishments, whereas conditions in the GAP schools will be deficient in at least one of these advantages at any one time.

The "new" art syllabus has now been operating, with some minor revision in 1991, for approaching twelve years. During this time many exciting developments in the field of visual education have been initiated at tertiary level. For example, the National Institute of Education (NIE) part of the new Nanyang Technological University since 1991, is running a four-year modular BA with Diploma-in-Education programme where undergraduates can pursue Art as the main of two Humanities subjects, while the two local Colleges of the Arts have affiliated with degree-awarding institutions. In the polytechnics there has been a massive upgrading in the areas of Mass Communications and Design. All in all, this would seem to be an opportune time to review what is happening at the secondary level in Singapore 's art education, both philosophically and practically, in order to aim for excellence in the next century.

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A CLASSROOM IN OZ

Chris Parmenter

From the air, one Australian High School looks much like any school around the world, with some buildings set out in ordered rows, and other buildings added on as the school expanded. But the things that make our classrooms special is what happens inside. The attitudes and lifestyles of both teacher and students interact to create an art classroom that is uniquely Australian.

Looking in on the classroom reveals some distinctive physical features. For instance, there are planty of wide, clear windows. Australians are seen as outdoor people, and the classroom relects this by being as open and light as possible. The windows are rarely covered with artwork, as the sunlight is seen as an intrinsic part of the art class. The Australian impressionists of the Hiedelberg school and their fascination with the effects of Australian light did more than effect the course of art history, but also the attitude of people toward the positive effects of natural light upon the students.

Let's look at two different art classes. The first is filled with Year 8 students. This is their first year at High School, and they are having to make personal adjustments to being the youngest ones in the school, as well as starting on the path toward adolescent discovery. For them, art is compulsory, and they have yet to see its value. In primary school, art was seen basically as a fun subject, and now they have to work harder to produce project books, preliminary sketches and essays on famous artisits or art movements.

The students start arriving soon after the bell rings, and stand outside the door. The teacher, who is in the staff room next to the classroom, finishes up some last details. One of the students at the door, a year 11 boy, decided that to pass the time he would jump up and push the ceiling tiles out of place. This just seemed to be a habit with him - he wasn't looking around for attention, and he seemed to be able to do it and maintain a conversation at the same time. They enter the class as a group, as all young people seem to find comfort and confidence in numbers. There are around 20 or 30 students in this class, and they seem to fill every nook and cranny of the classroom. They are all wearing light, summery uniforms. The climate in most parts of Austrailia doesn't create a need for a definite winter uniform, and the freedom suggested by short sleeved summer shirts and cotton dresses, combined with the large windows and open playgrounds, adds to the students' feelings of casualness, as if the whole process of education is not to be taken seriously.

These students are working on developing basic drawing skills. The teacher has placed a couple of interesting objects around the classroom, and the students are grouped around them. They need to move around the room, drawing each object using techniques such as contour lines and shading that they have studied over the past few weeks. Each student has their own pencils, and there are more in a box at the front of the class. There is plenty of paper stacked on a table, and students can just go up and help themselves. There is no real danger that students will abuse the use of materials like paper, as they can't yet see its value. To them, the paper means more work, and for most students that is to be avoided. Even their finished art works are not seen as valuable, and can just as easily be thrown away at the end of class like their uneaten sandwiches at the end of lunch.

One student sits down and avidly starts drawing. Another student sits sucking a pencil and regaling the others with stories from last night's T.V. shows. All around the class, students are in various stages of completion, from those who are on their third drawing, to those who have yet to make a mark. The teacher wanders around, gently urging and encouraging, exchanging insults with some students, anecdotes with others. The job of the teacher here is to befriend the students, to win their confidence. The teacher wants to create an atmosphere where the students can be themselves and explore their developing personalities. This will hopefully lead to one of the most fundamental reasons for art - the expression of the artists personal perception of the world for others to see. The next fifteen minutes consist of three students starting to paint, four girls asking the one boy at their table why he would bother dating the girl he was apparently in love with, when everyone knew she was no good, and the teacher wandering the class giving mini versions of "How To Draw An Object From The Inside Out" to several students.

As these students continue with the development of their basic skills and technical exercises, in the classroom next door, older students are completing their final year of art studies, as they move toward graduation. There are only a few students here, as the subject is no longer compulsory at this level. Each of the few who have chosen art have done so for very different and individual reasons. Some have chosen it because they wanted a subject that required little academic work (they were surprised) and other because they felt the need to seek answers from within themselves, and this was the only place in the syllabus where they were more important than the textbook. This reflects the individual nature of each of the students. One was a newly converted vegetarian, another an avid science fiction fan. One of the girls is gregarious, regaling anyone who will listen on the most exciting things happening in her life, while another girl retreats into the corner to focus on her internal dialogue.

One or two of the students are exploring three-dimensional structures, while the others concentrate on traditional two-dimensional media. The teacher here exhorts them to experiment, push the boundaries of what they think Art should be, and although few of them go far beyond the bounds of tradition, they do as far as they can allow themselves. They know at the end of this final year, their work will be assessed by strangers, and for the first time their mark will not depend on answers that are right or wrong, or how well they have memorised formulae. It will be their skill and understanding on display, and their result will depend as much on who they are as what they've done.

Australia was originally settled by convicts who had little regard for authority and traditional values. This has led to what many see as an attitude of irreverence and individuality that permeates our modern culture. This can best be seen in the development of the relaxed, jovial, intense and social atmosphere of our Art classrooms, and the unique views of Australian artists.

A LOOK OVER THE DIVERSITY

Mirian Celeste Martins
Instituto de Artes/UNESP and Espaco Pedagogico, Sao Paulo, Brasil

"Come closer and behold the words.
Each one
has thousands of secret faces under the neutral face
and asks you, not caring for the answer,
poor or terrible, that you give:
Did you bring the key?"
Carlos Drumond de Andrade

Modern windows, with large glasses, clean or dirty...
Small and old windows, opened to well or poorly kept gardens...
Free spaces, yet covered, adequate or "arranged" to art works...
Different windows. Different geography. Different "keys" to the reading.

Looking through art class windows in Brazil is like facing diversity. Not only because it comprises distinct material support possibilities for pedagogical work and different levels of access to knowledge, but mainly due to the contrast among art and teaching philosophies. These philosophies were designed, peacefully or not, by institutional directors as well as teachers, students and the community: contemporary philosophies or those rooted in the past, which are disconnected from the present reality, even those divulged by art-education associations and recent publications.

The inquisitive look through classroom windows can read the reality from various angles using different keys. Among them, I propose a reflection exercise over possible conceptions of education and art teaching, trying to classify them into three large blocks, centering the analysis on the educator viewpoint. I believe in this way it will be possible for us to look into our own history as student and as art educators; and review our own conceptions and actions.

1. From any window, modern or old, conserved or deteriorated, it is possible to find teachers with plans prepared many years ago. The content of learning is defined and imposed on the students. Students are expected to always give the same answers, or to use the same colors for painting. More emphasis is put on discipline than on knowledge, because the knowledge will be transmitted in a frightening and respectful atmosphere towards to the teacher. There is silence, but a silence endowed by omission, apathy and the lack of interest by a person whose thoughts are beyond the classroom boundaries.

Learning is evaluated by memorization of concepts and by rule obedience. Aesthetic and artistic conventions are repeated as the "correct" way to draw something, as the rules to "look like the reality", the renaissance perspective as the unique way to create depth illusion, the models copies, etc. The search for homogeneity is the main goal. Equal exercises, equal folders and, if possible, equal attitudes. What is different is considered random, thus, must be reorganized and controlled.

The conception of arts in an authoritarian education, emphasizes the figurative and loyal reproduction of the reality. Art teaching focuses on the process of learning techniques. They aim is making the student express himself through the "correct:" use of things. So, there is a claim for enlarging the art folders, for learning perspective rules on the purpose of "drawing well", rules to stage, to "speak correctly", to rehearse scripts, poetry, music, to be presented in commencement day, at Christmas's and New Year's parties, or civic dates.

The images that illustrate the content are absorbed, but not actually read. The teacher instructs" the meaning of a work of art, established by theories. The lessons on some works of art are imposed and followed by inflexible questionnaires, usually repeated. The expressive action proposed is linked to re-reading of works, frequently chosen without clear goals. The use of contemporary facilities such Xerox, computer, videos, etc., sometimes just conceal the authoritarianism. It is possible to use vanguard methodologies and theories, but the attitude remains unchanged.

2. A pedagogical revolution, specially fortified by movements that began at the end of last century, was responsible for the change of the scenario we have just described and that we can still see through other windows in many schools. The relationship with authorities was weakened. The teacher is called "uncle"", as a member of the family. The task of the pupils is to participate and to create without models and interferences. They avoid repetition,

figure 1.

stereotypes and controlled activities. The important point is the pleasant involvement with knowledge, that is not systematized or socialized, because the model, the "shape", is a ghost. Stereotypes are fought like diseases. Any influence is considered to be damaging in the search for identity and individuality. The student evaluation is centered on the lived process, exposed by self-evaluation.

Pre planned proposal and the work with consecrated pieces of art can be reject at this school, because it can take away "virgin" eyes from children. The teacher is a witness of the student's development. His role is restricted to providing opportunity for action and creating a positive atmosphere towards learning. The results can be excellent, because in this case personal expression is valued by the attentive educator. But this is rarely possible, especially in classes with a large number of students and short in time (forty five minutes in average). The contact with works of art, videos, materials, in classes are being randomly lived. Things happen...

3. There are other types of pedagogical views. But we can retain ourselves on a attitude that is built today, with the passion to teach and learn inherent to the educator. No matter what are the material conditions,

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figure 2

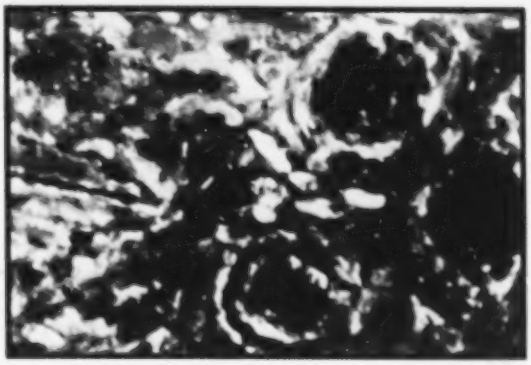

figure 3

there is a new attitude being constructed. The educator is recovering authority, without neglecting the interest and the needs of the student, on a search for a substantial learning. The democratic conception (so called by Madalena Freire Weffort), challenges the student to build knowledge, articulating their own thinking, through their symbolic system, mediated by the educator. The educator challenges the students to relate their ideas to the group's ideas, including historical knowledge. The teacher helps in this process pointing and returning to the group similarities and differences of thought and provides that the group continually construct meaning always open to new enlarging. This is what I consider significant learning. In this process, students build a symbolic outline for reality, trying to influence and transforming this reality.

Through this third window, in simplified or sophisticated versions, we see the challenge of the attentive teacher upon the interest of each student and upon his need of knowledge, developing constant evaluation of the class, generating the learning situations discussed herein, in order to effect transformation.

This pedagogical view can be illustrated by the photos above. Through the photos we can see the path which students and teachers followed, perceiving the comprehension of texture, of the mark of the drawing and painting of each person. From the explorations of colors, children between nine and ten years old, discover strokes with a brush. In the next step they investigate Van Gogh, entering in contact with his painting and his trajectory (fig. 1-2-3). The investigation headed, then, to texture, using only black and white, with black pen or water color (fig. 4-5) discovering tonal values. Experiences with clay also were done (fig. 6), for the perception of texture and movement. After a planned visit focused on perception of different texture, we returning to the color content. In MASP, Museum of Art of Sao Paulo, headed to rococo "The Berry's Duke and the Province's Count' of Francois-Hubert Drouais and the impressionist "Pink and Blue" of Renoir, the aspects studied were questioned again. After that a new series of works were created, not related to the analyzed paintings (fig. 7-9), opening space for personal search as the case of a girl

figure 4

figure 5

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was enchanted with the ballet-dancer. In this way, during five months, children investigated and found some elements of visual language in a meaniful way.

In other window in a class we can find another example of this pedagogy of art in relation to the evaluation process. Evaluation, in this case, is considered an important step towards the acquisition of knowledge generating new possibilities of new learning challenging students to have deep meaningful encounters with art. The evaluation occurs during all process, with the teacher and student reflecting upon their learning actions re-planning to adjust the paths to get to the planned goals. At the end of unit of work there is a more formal and systematized evaluation that is built upon the other ones. An example of this can be seen through the following text wrote by children five to six years old after a work developed during three months:

We love to make works of art. We learn a lot of things for example: drawing people in different ways, before we only drew people standing up. Now we know how to draw people in different positions. We draw people laughing, crying, running, jumping lying, on knees, etc... We learned that when we don't know how to draw a certain thing, we just look at it and try to make it equal. We can search in books, magazines or if it is a natural object, we only need to look at it to draw it the way we can, or even we devise".

There are many windows... And they are so different

Are there windows with similar views in other places of this planet?

figure 9

figure 6

figure 7

figure 8

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A Personal Window into an Art Class in Budapest

Istvan Bodoczky

Budapest Vocational School for Fine & Applied Arts

figure 1 • Drawing, paper, acrylic paint. Emese Benczur, 16 years old

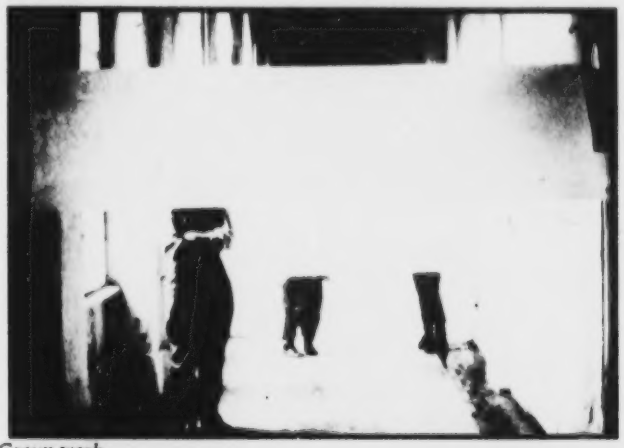

figure 3 • Group work

figure 4 • Group work

figure 2 • Study drawing, paper, crayon. Zsolt Fejer, 17 years old

The school where I have been teaching art for many years in actually the oldest art institution in this country. The Budapest Vocational Secondary School for Fine and Applied Arts was founded in 1778. My students are between 14-18 years old. Apart from all the subjects children learn in a secondary school (like literature, math, physics, etc.) they learn a certain chosen craft (eg., pottery, textile, print making, computer animation, etc.) and they all have to take "drawing classes" as an art foundation course throughout the four years.

Through one of the more positive traditions of art schools is to give considerable freedom to the art teachers, the general concept of teaching drawing in Hungarian secondary art schools (there are six similar secondary art schools in Hungary) seems to be fairly homogenous. It is based on the tradition of drawing after nature. One may have a lot of good arguments to defend this, however, I find it far too "craft-centered" (too much attention is payed to perfecting skills and not enough to creative thinking). So I started to introduce certain changes in my classes. I believe art teaching - or teaching through art - in any type of school has the greatest possibility to help the students' personal development, helping them to become an "all-round human beings", for art teaching fuses physical and intellectual activities, helping the students to experience (much desired) wholeness.

Of course I also find it important that my students learn to "draw well". But developing drawing skills is only one aspect to art teaching. Apart from being able to depict their experiences, they should also be able to create new experiences.

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InSEA World Council • Conseil Mondial de l'InSEA • 1996 - 1999

InSEA ELECTIONS

Notes for Guidance

Proposals for Nominations

To be eligible for nomination members must:

1. Be current members of INSEA.

2. Have served as World Council member for a period not exceeding three consecutive terms of office.

3. Have signed the proposal attached indicating their willingness to accept the nomination.

4. Submit a brief curriculum vitae, e.g. name, date of birth, place of work, INSEA service, other national art education or affiliated body service, educational leadership, texts written, papers written and presented in different countries, commissions served, countries travelled and conferences attended or organised - maximum 100 words.

Notes:

A. For the office of President, the nominating Committee will confine its choice to persons either serving or who have in the past served on the Council of the Society.

B. Elections shall be by postal ballot conducted at least 60 days before the opening date of the General Assembly.

C. World Councillor should aim to:

1. Foster the aims and objectives of the Society

2. Act as a catalyst to promote the aims and objectives of the Society

3. Serve on committees that promote the development of art in education

4. Attend World Council meetings once per year

5. Attend Regional Council meetings and act as liaison for World Council.

• • • • • • • • • • •

Propositions pour les Nominations

Pour être éligibles les membres doivent:

1. Avoir réglé leur cotisation à l'INSEA.

2. Avoir servi comme membre du Conseil Mondial pendant une pèriode n'excédant pas trois mandats consécutifs.

3. Avoir accepté et signé le formulaire ci joint par lequel ils acceptent la nomination.

4. Soumettre un bref curriculum vitae indiquant nom, adresse, date de naissance, adresse professionnelle, role dans l'INSEA, responsabilités dans l'éducation artistique nationale et les organismes associés, responsabilités dans le système éducatif, travaux écrits, communications présentees dans divers pays, participation à des commissions, voyages à l'étranger, participation à des congrés et organisations. Maximum 100 mots.

Notes:

A. Pour la fonction de Président, le comité de nomination devra limiter son choix à des personnes en service ou ayant servi auparavant dans le Conseil de la Société.

B. L'élection se fera par bulletin postal, retourné 60 jours au moins avant la date d'ouverture de l'Assemblée Générale.

C. Un Conseiller Mondial a pour mission:

1. De defendre l'idéal et les objectifs de la Société

2. D'agir en tant que catalyseur pour promouvoir cet idéal et ces objectifs

3. D'être membre de comités qui encouragent le développement de l'art dans l'enseignement.

4. D'assister aux reunions du Conseil Mondial une fois par an

5. D'assister aux reunions du Conseil Regional et servir de liaison avec le Conseil Mondial.

• • • • • • • • • • •

Eligibilidad para Nombramiento

1. Los miembros deberan haber pagado las cuotas de socio de INSEA.

2. Deberan haber servido como miembros del Consejo Mundial durante un periodo consecutivo sin exceder de seis años en este cargo.

3. Deberan haber aceptado y firmado la hoja adjunta que indique su consentimiento ce aceptar el nombramiento.

4. Deberan presentar un breve curriculum vitae, indicando, por ejemplo, su nombre, fecha de nacimiento, lugar de trabajo, servicio en INSEA, otra educacion nacional artistica o servicios afiliados, responsabilidades en el aspecto educativo, temas escritos, ensayos escritos y presentados en diferentes paises, participacion en comisiones, paises visitados y asistencia a conferencias o congresos organizados por ellos - hasta un maximo de 100 palabras.

Notes:

A. Para el cargo de Presidente, el Comite debera limitar sus nombramientos a personas que sirven o hayan servido anteriormente en el Consejo de la Asociación.

B. Los votos para las elecciones se haran por correo y deberan enviarse como minimo, sesenta dias antes de la fecha de apertura de la Asamblea General.

C. El papel del consejal mundial puede ser el siguiente:

1. ... de fomentar los propositos y los objetivos de la Asociacion.

2. ... de servir de catalizador para fomentar los dichos propositos y objectivos de la Asociación.

3. ... de formar parte de los comites que fomentan el desarrollo del arte en la educación.

4. ... de asistir a las reuniones del Consejo Mundial una vez al año.

5. ... de asistir a las reuniones de Consejos Regionales y servir de enlace con el Consejo Mundial.

Himweise fur die Nominierung

Nominierbar sind Personen, die die folgenden Voraussetzungen und Bedingungen erfullen:

1. Mindestens INSEA Zugehörigkeit als zahlendes Mitglrlied.

2. Tätigkeit als Weltratsmitglied während höchstens dreier aufeinanderfolgender Amtsperioden.

3. Erklärung des Einverstandnisses mit der Nominierung durch Unterschrift auf den beigefügten Nominierungsformularen.

4. Einreichung eines kurzen Lebenslaufes von nicht mehr als 100 Wörtern, der Angaben zu folgenden Punkten enthalt: Name, Geburtsdaten, Tätigkeit, Beschäftigungsort, Tätigkeiten im Dienste der INSEA, Tätigkeiten im Dienste anderer, nationaler Körperschaften/Vereinigungen im Bereich der Kunsterziehung, führende Funktionen auf erzieherischem Gebiet, Veroffentlichungen in schriftlicher Form vorliegende und in verschiedenen Ländern gehaltene Vorträge, Dienste als öffentlich Beauftragter, bereiste Länder, besuchte Konferenzen.

Notes:

A. Für das Präsidentenamt soll das Nominierungskomitee seine Wahl auf Personen beschränken, die im Rat der Vereinigung entweder noch dienen oder in der Vergangenheit gedient haben.

B. Wahlen sind als Briefwahlen abzuhalten und sollen spätestens 60 Tage vor dem Eröffnungsdatum einer Generalversammlung stattfinden.

C. Die Rolle des Weltratsitzenden würde folgendermassen sein:

1. die Ziele und Absichten des Verbandes zu pflegen.

2. als Katalysator die Ziele und Absichten des Verbandes zu fordern.

3. an Komitees teilzunehmen, um Kunsterziehung waiter zu entwickeln.

4. einmal jährlich an Weltratsitzungen teilzunehmen.

5. an Regionsitzungen teilzunehmen und diese mit dem Weltrat in Verbindung zu setzen.

• • • • • • • • • • •

This form when completed should be sent to / Une fois rempli, ce formulaire devra être renvoyé à / Ausgefullte Formularesollen geschickte werden / Una vez cumplimentada esta hoja de datos biographicos debera ser enviada al:

Ana Mae Barbosa
R Monte Alegre 1003
Ap. 41, Perdizes
Sao Paulo, SP Brazil
05014-001
Tel/fax 55-11-62.8055

Before August 15, 1995

NOMINATION FORM

(To be completed by a member wishing to make a nomination; Ce document sera rempli par toute personne désirant proposer une candidature)
(This form may be photocopied as required; ce document peut etre reproduit si besoin)

Please use type letters; Veuillez taper votre lettre à la máchine

I wish to propose the following nominations:
Je desire proposer la candidadature suivante:
Ich schlage hiermit folgende Nominierungen vor:
Desearia proponar la siguiente nominación:

1. **WORLD PRESIDENT PRESIDENT MONDIAL WELTPRASIDENT PRESIDENTE MUNDIAL**

Name/Nom/Name/Nombre.....
Address/Adresse/Anschrift/Dirección.....
.....
.....

Country/Pays/Land/Pais.....

2. **VICE PRESIDENT STELLVERTRETENDER PRASIDENT VICEPRESIDENTE**

Name/Nom/Name/Nombre.....
Address/Adresse/Anschrift/Dirección.....
.....
.....

Country/Pays/Land/Pais.....

3. **WORLD COUNCIL MEMBERS MEMBRES DU COUNSEIL MONDIAL WELTRATSMITGLIEDER MIEMBROS DEL CONSEJO MUNDIAL**

1. Name/Nom/Name/Nombre.....
Address/Adresse/Anschrift/Direccion.....
.....
.....

Country/Pays/Land/Pais.....

2. Name/Nom/Name/Nombre.....
Address/Adresse/Anschrift/Direccion.....
.....
.....

Country/Pays/Land/Pais.....

Name and Address of Proposer. Nom et Adresse du proposeur. Name und Anschrift des Nominierenden. Nombre y dirección del proponente:
.....
.....
.....

NOMINATION FORM FOR WORLD COUNCIL OF INSEA 1996 - 1999

(To be completed by member accepting nomination; doit être rempli par la personne acceptant sa candidature)

(This form may be photocopied as required; ce formulaire peut étre reproduit si besoin)

Please use type letters; Veuillez taper votre texte a la machine

Photograph
Black and White
Photographie
Noir et Blanc
Fotografia
Foto

Biographical Information to be included on ballot form/

Renseignements biographiques fournis lors de l'élection/

Biographische Informationen auf den Wahlzettel einzutragen/

Datos Biograficos, a ser incluidos en la papelata de voto

1. Name/Nom/Name/Nombre.....

2. Title/Titre/Titel/Titulo.....

3. Address/Adresse/Anschrift/Direccion.....
.....
Telephone.....Fax No.....

4. Country/Pays/Land/Pais

5. Occupation and place of work/Profession et lieu de travail/Beruf und Arbeitsort/Profesion y lugar de trabajo

6. Previous INSEA activity (eg World or Regional Council, INSEA membership, attendance at Congress); Role anterieur dans l'INSEA (Membre du Conseil Mondial, Membre du Conseil Régional, Membre de INSEA, Assistance au Congrés); Frühere IKV Tätigkeiten (z.B. Welt-bzw. Regionalrat; IKV Mitgliedschaft, Teilnahme an Tagungen, usw.); Actividads anteriores en INSEA

Any other information (maximum 100 words)/ D'autres renseignements importants (jusqu'a un maximum de cent mots); Sonstige Informationen (hochstens 100 Worte); Otra informacion (hasta cien palabras como maximo)

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I am willing to accept nomination for: World President; Vice President; World Council (delete as applicable) and agree to undertake the responsibilities listed overleaf.
J'accepte volontiers la nomination pour: Président Mondial; Vice Président; Membre du Conseil Mondial (barrer selon le cas).
Ich erkläre mich bereit, als Weltpräsident, Stellvertretender Präsident, Midglied des Weltrats (Nichtzutreffendes bitte streichen) nominiert zu werden und die umseitig aufgeführten Verantwortungen zu ubernehmen.
Estoy dispuesto a aceptar el nombramiento para: Presidente Mundial; Vicepresidente; Cosejero Mundial (tachese lo que no interesa) y me comprometo a cumplir todas las responsabilidades inscritas al dorso.

Signature Signature Unterschrift Firma.....

figure 5 • Tower, cardboard, acrylic paint. 200 cm high. Krisztina Bognar, 16 years old

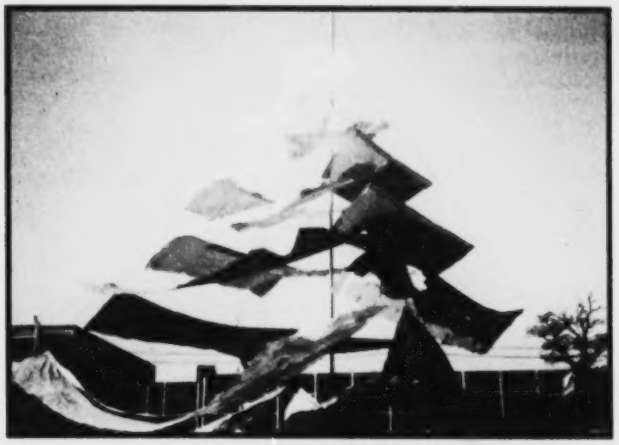


figure 6 • Pyramid, aluminum, strong, paper 800 cm high. Designed by Erika Ignacz, 17 years old.

It is impossible to give a realistic picture of a teaching process through one project. Therefore I will shortly explain a series of related projects done with the same class during the four years I was teaching them.

While learning all the possibilities of depiction and expressions in two dimensions (illustrations 1 and 2) is always present in the curriculum all through the four years, projects of totally different character also play a part. For example from the second year on I started to give the students tasks in which they had to not only study and interpret the space (the model) around them, but actually make changes to it. This meant working in three dimensions. First they were asked to "change the meaning of a certain space (in the school) by minimal intervention". I divided the class (15 students) into three groups. One of the groups used strips of white tracing paper taped across the corridor at different heights at different sections of the length of the corridor thus visually blocking it (illustration no.3).

Later they were asked to "create a "conceptual shell" for the class inside the school". I remained totally passive, a mere onlooker - with a video camera. (With the help of this video documentation we could analyze the group dynamics afterwards). They built a tent-like construction from sticks inside the studio (illustration no. 4). Later, wanting to make it more like a real shell, they covered it with paper and painted it on the outside, emphasizing it as a positive form as well as a negative one. Group works are very unusual in art schools. Most artistic work is based on individual efforts, which - to some extent - is isolating. So no wonder they welcomed these activities.

Their next task was to "create the small scale model (200 cm high) for a tower as an art work, a dynamic construction emphasizing the directions: "up and down". Each student was given a sheet of cardboard (200x100 cm) and they were restricted to use only that and paint (illustration no. 5).

The next 3D project (in their third year) was to design a three dimensional art work connecting Earth and the Skyı. The class would then execute the best two - life size - in a park, the scene of a student festival. This time there were no restrictions (other than financial and technical of course). The class acted as the "jury" and decided on the "Pyramid" and the "Mast" (illustrations no. 6 and 7). The actual constructing work was done after school. They enjoyed themselves the most when we worked all through the night to have the work ready for the festival next day. Though this was not strictly speaking art education, it was a great experience for all of us, helping to enhance group cohesion.

If they liked group activities, they also liked to have a lot of personal attention, for they were very keen, (like all of us) to find the right balance between being part of a group and defining their own "personal space". I was surprised myself how popular a small pile of pebbles, brought back from my holiday, became in the class. I told them I had collected a pebble for each of them at the seaside, one that I felt could be related to him or her. I put the pile on the table and asked them to find their own. If they got stuck, I helped them by reading out a short text (I had previously prepared) describing each pebble. With this help they easily found their own.

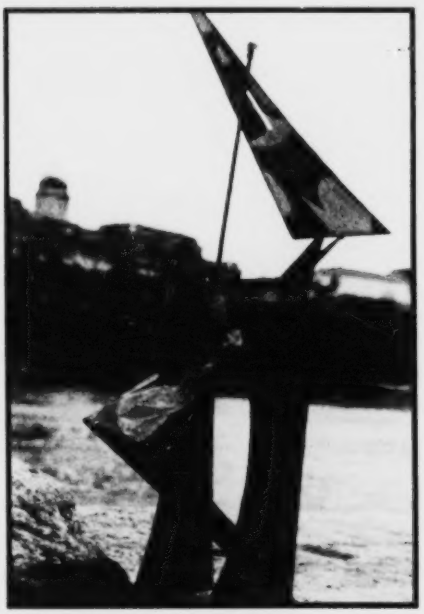


figure 7 • Mast, paper model for the 500 cm high construction. Designed by Marton Cserny.

"A Funny Jungle Gym"

In the Front Line of Japan's New Policy for Individualization

Toshio Naoe

University of Tsukuba, Japan

This 3rd grade (8 to 9 years old) lesson in Art and Craft class in a unique one in several aspects, the University of Tsukuba Elementary School was founded in 1873, one year after the first legislation of the national education system by Japan's modern government. The school has been affiliated with the leading national institute for educational research. In the history of the education system which has a strong feature of centralization by the government, this school has been recognized as an authority on the elementary education in Japan.

The teacher's in this school work as researchers / teachers. Most of them are engaged in developing the national Course of Study, writing nationally authorized textbooks, and experimenting with new teaching methods.

The students at the University of Tsukuba Elementary School are pre selected. Many candidates apply to the school for its high reputation. These students have already won in the hard competition for entrance.

The school has special events to show model lessons and hold the conferences twice a year. The lesson was held on February 18, 1995, the last day of "The Open Day and the Research Conference on Elementary Education". More than 4,000 educators throughout the nation visited this school of 960 pupils during the 2 days conference.

Therefore, you cannot expect to see a typical school lesson in a typical regional school here. On the other hand, to see the experimental lesson in the school that leads national elementary education may give us some clues to foresee the future of the education in Japan.

Before the bell rings:

30 minutes before the lesson starts, pupils come to the art room bringing their on going work and their own water color tools. Their work mainly consists of wires, clay in two colors of white and pink, transparent tubes. The organic and complex structures have been built on the plywood. Some pupils apply small ornaments or pastas to the clay, and others make small animals or figures of the clay. Now we can see the works are on the theme of "funny jungle gym", the title is written in a decorative form on the blackboard. One boy goes to the teacher and tells him that one letter of the title on the blackboard does not seem correct. At first, the teacher does not care for it, but later he rewrites it, representing his attitude to respond to the children's mind. Mr.Hattori, an experienced art teacher, calmly tells pupils to prepare for the lesson, to bring water, to put the tool boxes under the desks, and to wait. He has created many new topics and materials that try to realize children's dreams and wishes in art lessons. This is the 5th hour of his newest topic, "funny jungle gym", planned as a 6 hours unit.

A temporary gallery:

At 9:10, the class begins with a bow between the teacher and pupils. About 40 pupils sit in 6 groups of 4 to 8 members, each group has one large desk. The teacher begins to talk to the class. "I am looking forward to see how your works will develop. By the way, you were too concentrated on your own works. Let's walk around and see others' works."

At this moment, about 30 visitors are observing the class. Pupils seem to be used to such situation, for most of them do not look tense and some are talking to each other while the teacher talks. But the teacher is not overbearing, and draws the pupils' attention to the lesson naturally.

He points at the words on the blackboard and shows 2 "hints" on how to see others' works. Pupils are told to try to find "amusing ideas" or "good usage of material" in their classmates' "jungle gyms". Then children stand up and walk around flocking together, talking to each other, and visitors follow them with cameras in their hands.

A few minutes later, the teacher tells children to sit down and asks them. "Have you found any good ones?" One pupil recommends the work of a girl called Aiba. The teacher tells her to come front with her work. Some pupils say, "It's the second time for her!" "She is strong enough." The teacher asks the reason of recommendation. The pupil points out that she is making a movable part of wire like a swing. The teacher agrees and adds that he is also interested in the shape on the top of her work. "It looks like petals, a spaceship, or a bathtub..." But she answers shyly that it has no meanings..

The teacher shows another girl's work and asks, "I think this one is also fantastic. Can you tell what I think is wonderful in her work?" Some children raise their hands at once. "She uses some beads and they move along the wire." "That's right." "She twists the clay around the tube." "Oh, I didn't notice that point."

Thus, the classroom changes into a temporary gallery, and children begin to recognize the value of other pupils' works through discussions.

Attractive presentation:

In this lesson, we can see some good examples of teacher's presentation that causes excitement among children about learning.

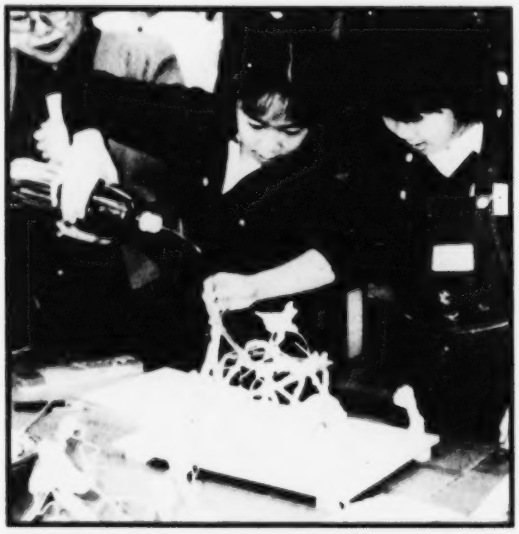
The teacher moves the blackboard and shows another one. The words "How to make the jungle gym more amusing?" appears. Children say "To color it?" "To pour the colored water into the tube!" We see that a transparent tube is clipped on the blackboard. The teacher has a transparent plastic bottle of water, and he drops green ink into it. The scene of diffusion of the ink into the water is attractive in the sunshine.

Then he pours the colored water into the tube on the blackboard. The green water goes down and up along the winding shape of the tube. Children burst into speaking, "Oh!" "It goes up!" "Of course, the water pushes from behind . . ." "What fun!" Seeing the children's excitement, he begins to take other bottles of colored water one after another from the space under his desk. Red, blue, yellow, violet . . . when a new color appears, children give shouts of joy and talk about which color they prefer.

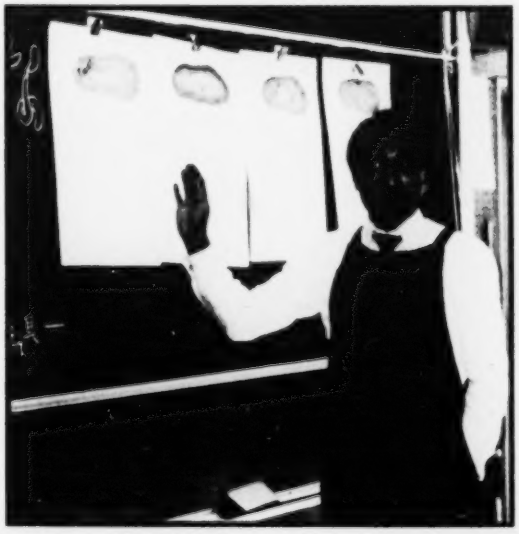
At this stage, about 50 visitors are almost filling the space in the classroom. Surrounded by the enthusiasm of the observers, one of the biggest show in this lesson has been done successfully. Children seem to be attracted and wish to do it soon. The teacher tells that each group can use the colored water in turn, and others should paint on the works while waiting.

At 9:40, when the excitement is cooling down and most of the pupils are beginning to paint on the clay, the teacher draws their attention again. He says he will give some "hints" on painting. Three kinds of drawing of a cloud and rain in blue color are hung on the blackboard. The first one is a downpour, the second drizzling, the third sprinkling. "Like rain has several kinds, you can try different ways of using water and brushes." Then he adds another drawing. The raindrops have many colors. "If the rain is so colorful, it may be wonderful. You can also try different colors in your work". The teacher never imposes a particular technique on children. Using a sort of allegory suitable for their age, he suggests them to try their own way.

Talking about their classmates' works



Pouring coloured water into a tube in her "jungle gyn"



Mr. Hattori, with the four allegories of rain drop

Sympathy and antipathy among children:

We can sometimes see the cases that the development of relationship among the members in a group influences the quality of their activity in their art lesson. For example, one group of 3 girls and 1 boy seemed quiet at first. But when they get the bottle of colored water, they begin to activately engaged. One girl pours the water into the tube, but air comes into it and the water is divided into two parts in the tube. The boy helps, "You can pour from another edge." Of course the situation is the same. The water is almost spilling, and the boy shouts, "Stop it!" A little later, the teacher comes and drops color ink into the water in the tubes. Soon they become interested in the work and begin to talk, "Yours, only a part has a deep color." "Yes, it's beautiful." "Mr. Hattori did it . . ." Aiba, the girl whose work was introduced at the beginning of this lesson is a member of this group. She seems to have gained confidence after the appreciation. She tells what she found to the next girl while painting. "My yellow is so lovely." "Yeah, it's true." In this group, their relationship is matured and they can accept others' expression with sympathy.

In another group of 4 girls and 4 boys, the situation is more strained. One boy begins to complain that the bowls of water on the desk for washing the brushes are closer to the girls, and the girls strongly objected to him. This quarrel between boys and girls on the territory is probably derived from the selfish attitude of some members and the undeveloped relationship among the members that cannot prevent it. Eventually, another boy mediated it by putting the bowls in the center of the desk and settling the border between boys and girls. It seems to be still hard for them to appreciate the value of others' works.

Conclusion:

The special 40 minutes lesson finished successfully. The teacher showed his very experienced teaching to the full, his well prepared presentation brought excitement to the pupils, and the children appreciated others' works guided by his suggestion and through group activities.

At the same time, we could consider some questions on the relation between government's policy for "individualization" and the Art and Craft lessons in the new age. The theme of the conference held after the lesson was "To Express intention in 3 Dimensions", the phrase was taken from the government's new Course of Study. Mr. Hattori presented that Art and Craft in the new Course of Study emphasizes child centered learning and development of integrated sense of making. His unique lessons had names like "fantastic planets", "amusing cakes", "imaginary creatures", "won-

der islands" and "funny jungle gym" - these lessons were planned to interest children, as well as to provide them broad experience of materials. He proposes new type of 3-D lessons other than "old fashioned" sculpture (modeling and curving) of figures and animals.

One question for this proposal was a sort of contradiction between the lesson's aim at the individualization and the resemblance of the pupils' works made of the same kind of material and the structure. We could clearly see the teacher used his creative imagination to present a happy child's dream in the lesson. Probably he expected that the children's enthusiasm devoted to the work would develop their unique imagination. In that sense, the resemblance of the appearances of the work does not necessarily mean the lack of individuality, if each child uses their own imagination within the provided material and structure. This also reminds us the well known phenomenon that the pupils' mutual reference of the works and the teacher's direct / indirect suggestions form a sort of "style" in a classroom, in spite of the lesson's aim to develop each pupil's uniqueness (Elfland).

The other was the relation between the child centered learning and the professional art areas. Educators who want to emphasize child centered principle including this case sometimes tend to deny the relation between their art lessons and the "adults'" art. However, we could see that even his topics can be included in the modern concept of art. For example, "amusing cakes" reminds us that some Japanese traditional sweets are recognized as "art" today. Other topics have many things in common with the contemporary art scene in the concept like "mixed media", "installation", or "environmental art". I suppose that some educators think that using the term "art" means to impose adults' standard on children. However, we could see the "art" in our age also share the concept of individuality and use of mixed media, which were intended to emphasize in this lesson. The appropriate relation between individuality and instruction, and between "asobi" (play) and art may be some of the basic questions in Art and Craft lessons under the Japan's new policy for the individualization in education.

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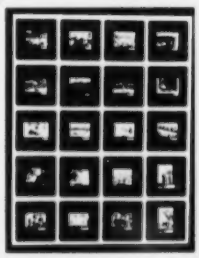

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American Arts Education in Elementary Schools:

Craft, Child Art and Fine Art

Liora Bresler
University of Illinois at Urbana Champaign

This paper explores the nature of arts education in school settings. Historically related to religion and spirituality, to nationalism and patriotic values, art also articulates highly personal themes and is associated, perhaps more than any other domain, with creativity and expression. Which of these various aspects make it into the classroom? What shape does art take in terms of contents and forms, emphases, and values?

Obviously, arts instruction is about art. It is also shaped by teachers' backgrounds and knowledge, by the larger school goals and their compatibility with arts programs, and by human and financial resources. This paper provides a glimpse into art education in two American elementary schools. The selected sites were ordinary schools,[2] selected to touch a variety of demographics in a large city (Chicago) and a small "blue-collar" town (Danville). The schools had no art specialists and art was taught by classroom teachers. In each school, I observed art instruction in grades K-8 for one academic year, encompassing different levels of ability from the gifted to the lowest tracks, including special education classes. In order to understand underlying assumptions (in practice) about school art and the nature of teaching and learning in the arts, I examined structures, pedagogies, contents, and evaluation practices.[3]

Within the heterogeneous contents and activities of the day-to-day curriculum, I identify three orientations in the visual arts: (1) the *rote*, (2) the *open-ended*, and (3) the *cognitive*.

I. The Rote Orientation

Mrs. Jones, a second-grade teacher, takes out crayons as students move chairs to form horizontal lines facing her. She hold high her model bunny hat. "Let me show you what we're going to do." She motions to Johnny to stand up and places on him her hat. [To class]: "Do you want to do one of these? [Approving voices.] I already traced the pattern. First, you need to put some eyes on it. I'm going to give you a choice. You can have pink eyes or blue eyes."

With heavy demand for pink, Mrs. Jones gets more pink paper from her desk and hands it to Matt to distribute. Ears, eyes, nose, and whiskers are manufactured in that order. Bunnies multiply and proliferate as children cut, glue, and paste. Passing from one student to another, she checks that things have been done correctly, compliments ("I see some real nice bunny ears here.") and staples the hat.

The rote orientation permeated the curriculum across all grade and ability levels. Activities were fully prescribed by the teacher, aimed at imitating a "model." The products often revolved around holiday and season themes: a colored turkey, a Christmas decoration, Valentine heart, Easter bunnies or roses for Mother's Day. Teaching typically consisted of a list of instructions to be followed step-by-step, leaving little space for experimentation with ideas or materials. Criteria for evaluation involved dexterity and fine motor skills, neatness, memorization of directions, and most important: good behavior. Allocated time ranged from 25-40 minutes.

My observations of the general curriculum suggested that this art orientation imitated the practice of academic subjects: arithmetic, spelling, and social science, emphasizing procedures, following directions, and memorization. Like these academic disciplines, arts activities were procedure oriented. Art products were rather uniform, differing only in marginal details: precision, colors.

II. The Open-Ended Orientation

Lily Jones, a second grade teacher, pours glitter, yarn, cotton balls, and other materials into little plastic bowls and arranges them neatly on a back table between scissors and pine cones. Laura makes green stems from yarns and cones. Christopher glues cones on a newspaper. Allison glues glitter on cardboard. Mark folds paper for a magnificent lamp. Each folds separately. Sarah helps. Children visit with each other and are interested in what the others are doing. Jones summons Allison to help assemble more bowls on the table. Jacob accidentally hits a box and the water colors spill out. Jones: "Just clean up, please." Jones slides from one group to another, compliments, and offers suggestions to the lost ones.

This class featured open-ended assignments, freedom to pursue and explore individual projects, and a supportive feedback. The pedagogy reflected Jones' sensitivity, respect and caring, and attention to those children who needed more specific help. As we were talking, Jones highlighted child independence and ownership of artwork. "These are their *own* art projects. They can make anything they want. What I told them at the beginning of the week is to bring any supplies they want to, anything that *they* would like for art." In addition, Jones went out of her way to secure whatever materials were available in the school district.

The open-ended curriculum was featured in those classes which had less pressure for achievement and accountability: primary grades, ESL, and special education. Outcomes varied, ranging all the way from schematized holiday decorations to original ideas such as magnificent lamps, computer and junk sculpture skillfully executed. Though irregular, lessons were longer, ranging between 60-90 minutes. This allowed for time for thinking, and working thoroughly on projects.

III. The Cognitive Orientation

Helen Brahos, a first-grade teacher, carries a thoughtfully-arranged bouquet of flowers—a variety of colors, textures, and forms. Placing it in front of the blackboard, Brahos inserts blue paper as a background, then squints her eyes and adds a pink tablecloth for contrast. Standing at the side of the vase, Brahos prompts the children to look at the shapes and colors, to perceive, then to "recreate."

"This morning we're going to try and capture these flowers on paper the way they look today. Let's take one flower. Now we've been talking about flowers before, haven't we? [She motions toward a group of pictures near the blackboard, products of a previous project.] We want the flowers to become more important than the vase. So we are going to make the vase just a little smaller. Now, I've brought two old tulips from my garden. I know they are dying, but today we want to paint a spring picture. You can make the tulip look more alive if you use a bright red. You're an artist, so you can change your colors around. But we also like to stick as much as we can to the color and shapes of the little flowers here. Now remember, you can put in the flowers you want and leave out the flowers you don't like. It's not important that you put in every flower. You can create your own arrangement of flowers."

Brahos' art instruction drew upon specific knowledge (and often subject-matter) to art discipline. Students were expected to function as artists. The artist's role was presented as central to the activity: observe, plan, create, develop skills, reflect, and evaluate. Unlike the first two orientations, making art was neither spontaneous nor prescribed. It required intensive teaching, as well as concentration, effort, and experimentation on the part of the student. Techniques were equally important. The acquisition of skills was a necessary tool for expression. Brahos used aesthetic concepts to provide guidelines with which to conceptualize and construct interpretation. The attention to aesthetic qualities was manifested in the sensitivity to form, shape, and balance. Teaching consisted of evaluation and specific feedback, typically of technical, formal, and expressive qualities. Here, the art curriculum was sequential, drawing on previously taught skills and concepts. Lessons were long, taking sometimes a whole morning.

[4] These orientations reflect proliferation of values, differing with their view of what is worthwhile art knowledge, the organization of learning opportunities, and the suitable pedagogies for these learning opportunities.

The most prevalent of these orientations, the *rote orientation*, draws on the view of the school as a preparatory for academics and social control. Educational goals highlight good working habits and discipline, shunning elitist ideals and high culture. Art often serves as an instrument to Americanize children by inculcating common symbols and a shared cultural base. Here, art was interpreted as craft—a very diluted one, requiring few skills and little aesthetic sensitivities.

The *open-ended orientation* can be traced to the progressive orientation in art (e.g., Lowenfeld, 1947). Teachers' emphasis on self-expression, creativity, and spontaneity reminiscences early childhood theories: Art is seen to provide a safeguard against the routine by promoting the healthy channeling of feelings. Here, art is follows a "proto art" or "child art" model.

The *cognitive orientation* can be traced to the cognitive revolution of the early 1960s. This revolution turned attention to perception, conceptualization, and problem solving. Art was identified as one of several independent intelligences (Gardner, 1983). Accordingly, art teachers provide students with specific skills, symbols, and discipline-based knowledge to facilitate perception, interpretation, and problem solving. Art follows the model of "fine art." This orientation was the rarest because teaching requires sophisticated knowledge of art as a discipline, it is typically practiced by teachers with extensive artistic backgrounds.

Each of these orientations reflects different concepts of what is art (craft, proto art, fine art), and different pedagogical approaches (teacher prescribed, child centered, scaffolding). All three fulfill important roles within the schools. In the hands of inexperienced teachers, the marginalization of the "fine art" orientation perpetuates a void in artistic visions, skills, and sensitivities.

[1] This paper is based on a three-year ethnographic study (Stake, Bresler and Mabry, 1991; see also Bresler, 1993, 1994), funded by the National Endowment for the Arts.

[2] Though as case-studies go, there is no claim of representativeness.

[3] Additional data sources included interviews with 39 teachers, as well as principals and students.

[4] The discussion of any categorization warrants caution. The orientations are theoretical constructs. Practice, however, rarely presents itself purely, rather it is eclectic and can combine two, or even three of these orientations at various stages. However, these orientations are relatively independent of each other. Teachers do not deliberately develop all of them, indeed, they may become habituated into one of them and not pay much attention to the others.

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Thanks to Karen Andrews for her outstanding secretarial/editorial help.

A Day in the Life of an Elementary Art Specialist in Rural Midwestern America

Leah H. Morgan,
Orleans Elementary School, Orleans, Indiana, USA

Before I can get my so-called typical day started, I must give you some information about our small community. In our elementary building, where I teach, we have about 447 students in grades K-6. We are located in a rural section of beautiful south-central, Indiana with mostly working class families of European background. This time of the year, some classes in the 5th are involved in studying art education in other countries.

A typical day in the art room begins at least a year in advance. Like many other teachers, I am always thinking and planning mentally or jotting down ideas for next year.

I arrive at school early in the morning to confer with a fourth grade teacher who works with me on a project, and after a brief discussion I head to my classroom.

Today's First lesson is already laid out, including all necessary resource materials and supplies. We are studying France and the Eiffel Tower today. Quickly I go into the storage room to check the kiln, which was fired the day before soon, a 5th grade class is ready and waiting for me. The students are excited about studying France. We have a discussion about the geographical location and some students use reference books to find additional information. We discuss differences between the job of a structural engineer and an architect. One student reminds everyone about the Eiffel Tower at a local amusement park and different vacation stories are told. Some of the students mention siblings who have gone to France with high school French Club. After this discussion, I pass drawing paper and instruct students to draw their interpretation of the Eiffel Tower. They are to add color and/or shading and may add surroundings. Next, I pass around a cardboard model of the Eiffel Tower to provide a hands-on activity. Many of the students like the model and try to create a drawing that looks three-dimensional When this class leaves another fifth grade class takes their place and works on a similar lesson.

About the middle of the morning a fourth class arrives and the fifth class leaves my room. This class is completing an illustrated recipe book containing the best cooking secrets of their grandparents. When completed these books will be sold locally to raise money for the school.

This class is studying the same things as the fifth grade, but each is working on a different project. Sometimes I try to keep them doing the same lessons so they are exposed to the same materials, but this is not always possible. We have missed many Friday classes because of holidays and Performance Based Accreditation (State mandated) meetings for staff and community members. Also, because of the many different classroom teaching techniques, some classes have not been exposed to the same materials. The teachers at our school believe one of our strongest assets is having the freedom to teach as individuals and expose students to a more diverse curriculum while they (teachers) can share many areas more indepthly.

Now its time for lunch, and do I need a break.

I finish lunch and rush back to my room so that fourth graders, who need extra time to come and complete assignments they have not finished during art class, can return to my art room to complete their work.

Next a fourth graders class arrives. The students have some trouble settling down because they have just finished recess. Today, they have a lesson to finish for a logo contest for our local Dogwood Festival that the town celebrates every spring. I usually choose one or two contests per year and have had some wonderful results. Another class is finished, and it's for the last class of the day. The class beings with a critique of work in progress. Most students base recommendations for improvement for their peers. Then the students get to work soon,.

It's a third grade class and the students are finishing painting paper mache masks they made last week. I show the students reproductions of masks around the world. A lively discussion ensues about why the masks look the way they do and how they are similar and different from each other, we also discuss how students wear masks at Halloween time in the United States. The students finish painting their masks, clean their work areas, and are ready for the classroom teacher when he arrives so that they can get ready to get on the school busses that will take them home..

The regular school day ends and the students in the Art Club arrive. These seven students are working on ceramic pottery. Some are glazing, while others are putting finishing touches on their products. I also have two students come to work on a drawing program on the computer. All of these students are lively and active. With such a small group, I can converse with them on a more adult level and they learn more advanced and difficult concepts and terminology than they can in their regular art classes. Before we know it, it's time to go home. This time period is just not long enough. They clean up their work areas, put chairs on the desks, and are ready to leave.

During this day I have had over 125 students and I am worn out. I now have twenty minutes before I can leave for the day. But first I must double check lessons and materials for tomorrow. Most days I don't leave until 4:30 or 5:30PM. Grading has to done at school because I do not want to carry home masks, pieces of pottery, or a hundred portfolios. It is now 4:45 PM and time to begin another work day as I leave school and stop at the grocery store, visit my mother for a few minutes, pick up my son from baseball practice, fix dinner, do the dishes, throw in a load of laundry.....But, the next morning when I see the students in my art room, I'm excited about teaching them art, and the process begins again.

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Regional News InSEA

From the RESEARCH BOARD

1. Call for Papers • Evaluation of Community Center Art Programs.

The InSEA Research Board has undertaken to produce a special issue refereed journal focussing upon the theme "Evaluation of Community center Art Education Programs : International Views" This iussue will be edited jointly by Kristen Congdon and Doug Boughton. The Series Editor is Robert Stake. The editors are interested in receiving articles from authors in various countries that present views about the nature of community centers and evaluation issues arising from them. Deadline for submission is December 15, 1995. Papers should be sent to both: Dr. Kristen Congdon, Art Department VAB, University of Central Florida, Orlando, FL, 32816, USA and
Dr. Doug Boughton, University of South Australia, Holbrookes Road, Underdale, SA 5032, Australia

2. **InSEA Approved Research Projects.**
InSEA Researach Board offers to approve research projects that are consistent with InSEA aims. Such evidence of approval from InSEA may provide researchers with assistance in securing funding from other sources. While InSEA itself is unable to provide funds for research it is committed to assisting researchers in the field. Those interested in submitting theirprojects for review and approval should send them to Dr. Doug Boughton, Chair, Research Board, address above or e-mail doug .boughton @unisa. edu.au In the event that projects do not meet InSEA objectives or appropriate research standards advice will be provided to researchers to assist further development of their project.

Invitation to Contribute to a **World Directory of Collections and Archives of Childrenís Art**

Nancy Retallack-Lambert & Rita L. Irwin

This is an invitation to contribute to a World Directory of Collections and Archives of Childrenís Art being collected by Nancy Retallack-Lambert and Rita L. Irwin. Our interest in child art has lead us to undertake a listing of all current collections of child art in the world. It is our hope that you can assist in updating this important Directory for the benefit of interested individuals and groups worldwide.

The first edition of the Directory came out several years ago as a World Register of Child Art Collections. Since that time we have rethought the format of the work with the help of our publisher. the second edition of the Directory will be bound in such a way as to allow for ease of updating. The cost of the Directory will include provision for regular updates.

Our intention is to publish the Directory in order to make the extent and diversity of interest in the phenomenon of child art apparent to others in the related fields of art and education. As well, the Directory enables art educators to identify those in the field who share their specific interest while also permitting scholars ready access to a rich and useful resource.

The interpretation used here of the term "collection" is very general and refers to an available accumlation of child-art made objects. In other words, a collection belonging to a parent who has methodically dated his/her child's work over the years is no less important to the Directory than is a collection gathered by an art consultant and representing the work of an entire art centre or school. However, in order to assure the usefulness of the Directory, it is important that each collection mentioned by to some extent accessible to interested others. This means that the collection or caretaker of the collection should be willing to allow viewing of the collection.

If you are interested in participating in this project please contact Rita Irwin for more information. Also, if you know of any collections in your country which may have been over looked in the first edition, we would appreciate any information you might have on who we might contact. In closing, we wish you good luck and pleasure in your projects.

Dr. Rita Irwin, The University of British Columbia, Department of Curriculum Studies. 2125 Main Mall, Vancouver, British Columbia, Canada V6T 1Z4, (604) 822-9366 fax, (604) 822-5322 work

Successful 1994 Asia Regional INSEA Congress in Taipei, Taiwan

1994 Asia Regional INSEA Congress was held in Taiwan between December 26 and 28 last year. It was a great success. More than two hundred art educators from Taiwan, Japan, Korea, China, Malaysia, Hongkong and USA were together at the Taipei National Central Library Hall and the Taipei Municipal Teachers College. Main theme of the Congress was Prospects "Art Education in the 21st Century" and subtopics were "Environment, Life and Art Education" and "Social, Culture and Art Education".

The 25th Annual World School Children's Art Exhibition in R.O.C. was held and Art Education Resources was exhibited.

Thirty-five art educators made presentations and keen questions and answers made audience very excited.

This was the first Regional INSEA Congress which was formally approved by INSEA. In this sense, it was remarkable and also memorable.

Secretary General Long-Rong Wu organized the Congress very well and art educators in Taiwan enthusiastically supported him. Overseas participants were warmly welcomed and everyone of them was deeply moved by seeing and feeling that international relationship and exchanging programs had been successfully proceeding.

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November 10-15, 1995

Welcome to Taiwan, R.O.C. and to the INSEA-ASIAN REGIONAL CONGRESS, 1995

The 1995 Regional Congress of the International Society for Education through Art Asian Region will be held in Taichung, TAIWAN, R.O.C. on November 10-15.

This regional congress is organized by the Taiwan Art Educators Association(TAEA) in cooperation with various cultural organizations, educational and governmental agencies of the Republic of China.

We are very happy to have INSEA members from all over the world, as well as the delegates from the Asian region, here in Taiwan for this conference. It is sure to be stimulating gathering of art educators from diverse cultures and with different educational experiences.

The city of Taichung where the congress will be held has the best climate in Taiwan and is located 150 kilometres south of Taipai with and altitude of 50 meters above sea level. The area is endowed with beautiful scenery and a rich variety of native cultures.

- Regional and national exhibitions of young people's art and crafts.
- Tours to historical and cultural landmarks and museums.
- Cultural presentations and performances associated with: the native Arts.
- Dinner and banquets
- Tours to local beauty spots.

CALL FOR PAPERS

Theme of the congress:
Culture • Society • Art Education

This provides an opportunity for art educators to share and discuss theories, practices, problems and trends of art education in their own countries based on each country's unique cultural background and tradition.

ART EDUCATORS INTERESTED IN PRESENTING A PAPER OR WORKSHOP ARE ADVISED TO REQUEST A PROPOSAL FROM:

THE SECRETARIAT
INSEA ASIAN REGIONAL CONGRESS, TAIWAN, 1995
National Changhua University of Education, Art department
1 Jinnder Road, Changhua, Taiwan, R.O.C. 50058
Tel:(04)721-1101 • Fax:(04)721-1185

Final date to return accomplished form and paper • Sept. 15, 1995

CONGRESS LANGUAGE
The official Congress languages are Chinese and English. Translation into Japanese will be provided.

RETURN SLIP
May I request the following information:

- ☐ Registration
- ☐ Call for papers
- ☐ Exhibits
- ☐ Accomodations
- ☐ Post Congress Tours/Events
- ☐ Others (specify)

Name _____

Home Address _____

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_____

Title/Position _____
Organization _____
Business Address _____

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_____

Telephone (Home) _____
(Office) _____
(Fax) _____

RETURN TO
INSEA-ASIAN REGIONAL CONGRESS, TAIWAN, 1995
National Changua University of Education, Art Department, 1 Jinnder Road, Changhua, Taiwan, R.O.C. 50058

The 29th World Congress for Education through Art

has already the pattronage of
Monsieur Federico Mayor, Directeur, Gènèral de l'UNESCO, • Monsieur Daniel Tarschys, Secrètaire Gènèral du Conseil de l...Europe, • la Dècennie Mondiale du • Dèveloppement Culturel, organisèe de1988 à 1997 sous les auspices de l'ONU et de l'UNESCO. • le Ministère de l'Education Nationale

Call for papers • INSEA World Congress • Lille 1996

You are invited to participate in the World INSEA Conference 1996 at the Lille Conference centre from the 8th to the 14th July 199, and the Research Pre-conference 6-7 July 1996.

The general theme of the conference is the relationship between three concepts:

"Art, Science and Environment in the 3rd Millenium: Divorce and Reconciliation"

At the dawn of the 3rd millenium, in an age of advanced technologies, of rapidly changing planetary awareness, what direction should Education through Art be taking?

The proposed paper should show a clear sense of direction and purpose, identify possible problems and concerns, raise wquestions and propose lines of research or curriculum development relevant to the main subject: Please indicate clearly if your paper is intended as a research paper fro the pre-conference or a general paper for the main sessions.

- Education through Art, the social stakes, policies
- Art and the Natural Environment
- Art and the Artificial Environment
- Awareness of the Environment
- Art and Design

DEADLINE FOR SUBMISSIONS
Post marked no later than 30th October 1995. Send your proposal to present a paper or workshop to:

Marie-Nöel Thirion-Wattin
INSEA 1996 World Congress
Maison de la Recherche
UniversitÊ Charles de Gaulle - Lille III
B.P. 149
59653 Villeneuve d'Ascq - FRANCE

Presenters must register to attend the conference and assume all related expenses.

Vous 'tes invitès á participer au Congrës Mondial de INSEA 1996 au Palais des Congrës de Lille du 8 au 14 Juillet 1996.

Le thëme gènèral du Congrës soulève la question due rapport entre trois concepts:

"Art, Science et Environnement au 3ème Millènaire: Divorce et Rèconcilliation"

A l'ube du 3ème Millènaire, à une èpoque de technologies avancèes, d'nc conscience de la planète en pleine mutations, comment se pose lôrientation de l'Education Artistique?

La communication proposèe doit dèmontrer une orientation claire dans un champs de la recherche, questionner certains points afin d'établir une problèmatique, et d'ouvrir un cadre de recherche relarif au sujet essentiel: l'Education.

- Education Artistique, Enjeux Sociau, Politiques...
- Art et Environnement Naturel
- Art et Environnement Construit
- Prise de Conscience de l'environnement
- Art et Design

DATE D'ECHEANCE POUR LA RECEIPTION DE VOTRE PROPOSITION:

Marie-Noël Thirion-Wattin
Congrès Mondial INSEA 1996
Maison de la Recherche
Universitè Charles de Gaulle - Lille III
B.P. 149
59653 Villeneuve d'Ascq - FRANCE

Les personnes dont les propositions seront retenues devront obligatoirement s'inscrire au Congrès et assurer les fais d'nscriptions.

Veuillez compléter le formulaire ci-joint.

CHILD ART EXHIBIT

Each country should submit a project plan as quickly as possible to illustrate the dimension of artistic practice in the teaching of plastic arts.

Our venue, the Grand Palais in Lille, provides an exhibition area of 18000 m2, larger than that available at the annual FIAC event (International Fair of Contemporary Art - 13000 m2) in Paris.

PRACTICAL ORGANIZATION

1) Each country will be provided with an exhibition area of 100 m2 in the form of a 10 x 10 m square. Picture railing will be provided at a height of 2.50 m for display purposes.

2) Artistic works sent in may be framed: in this case, the frames must be alike but may be of different size.
For unframed artisitic works, we can make available empty frames of the following sizes: 0.90 x 0.90 m or 1.80 x 1.80 m, with black or which backgrounds, in which you have to display the works.

3) Each country must provide their own picture title labels in French.

4) Material for framing and mounting will be made available by the organizers.

5) All proposals for display aids and demonstrations will only be accepted within the space reserved for each country.

6) The displays, scenography, directional and descriptive aids will be the responsibility of the exhibitionís organization manager.

7) The works selected and preserved for the exhibition will constitute the first National Foundation of Contemporary School Art and will not be returned. However, their entire collection will be available to each country for the purpose of roganizing exhibitions.

EXHIBITOR DIARY
COMPULSORY SUBMISSION IN LILLÊ of framed works: from 1st to 30th June 1996
INSEA
UniversitÊ de Lille III Maison de Recherche
B.P. 149
59653 VILLENEUVE D' ASCQ CEDEX
FRANCE

Tel: (33) 20 33 65 08 Fax: (33) 20 33 64 60

CALL FOR PAPERS • INSEA WORLD CONGRESS • LILLE 1996

Conference July 8 - 14, 1996 • Research Pre-Conference July 6 -7, 1996

This document can be filled in French, English, German or Spanish

Family Name • _____

First Name • _____

Name of Institution or affiliation • _____

MAILING ADDRESS

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TITLE OF PAPER *Please 10 words maximun* Presentation 45' ☐ Workshop 1.30 hour ☐

ABSTRACT *Please 100 words maximum • typed only*

• The presentation is of special interest to registrants interested in

Curriculum ☐ Methodology ☐ Contents of Teaching ☐ Reflection / Theory ☐

Experience of Practice ☐ Research Congress ☐

• The presentation is of special interest to registrants interested in

Primary ☐ Junior High ☐ Secondary ☐ University ☐ Museum Educators ☐ Directors ☐

Special Education ☐ Parents ☐ Artists ☐ Art Coordination ☐ Art Curriculum Specialists ☐ Politicians ☐

Maximum number of participants • ☐ 25 ☐ 40 ☐ 200 ☐ 300/500 ☐ 750 ☐ 1500

Audio-visual material requested •

☐ Overhead projector ☐ Slide projector 35mm ☐ Lecteur vidéo VHS PAL
☐ VHS NYSC Video ☐ VHS SECAM ☐ U MATIC Video
☐ BVU Video ☐ BETA Video ☐ Others (specify)

Insert your CV *one page only*

Signature _____ Date _____

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